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certain deep crimson touches carmine may be employed in place of orange red, but this color must be used very carefully.

DIRECTIONS FOR PAINTING ASTERS IN OIL AND WATER COLORS.

In painting Mr. Dagon's study (page 11), the following coloring may be observed: If a background is desired—and in most cases it will be found preferable—place behind the flowers a tone of pale yellow qualified by gray. An effect of shadow cast behind the flowers will greatly improve the general effect.

TO PAINT THE STUDY IN OIL.—Use white, yellow ochre, a little permanent blue, light red, raw umber, and a very little ivory black for the background. In the deeper touches of shadow add burnt Sienna and madder lake. The upper flowers are purple, shading to pale violet, with yellow centres; and the large cluster below are pale pink, shading into creamy white, the buds being a darker pink than the flowers themselves. This design may be applied to tapestry and dye painting with excellent effect, as its simplicity allows of its being enlarged considerably.

The purple flowers are painted with permanent blue, white, light cadmium, a very little madder lake, and the least touch of ivory black in the local tone. In the shadows add burnt Sienna and raw umber. In painting the pinkish white blossoms, use for the general tone white, yellow ochre, a little permanent blue, madder lake, and the least touch of ivory black to give quality. In the shadows add burnt Sienna and raw umber if needed. For the more brilliant pink tones, add vermilion with the madder lake already mentioned. The green leaves of the asters are dark and warm in color, but rather gray in quality. The stems are somewhat darker and more brown than the leaves. To paint the leaves, use Antwerp blue, white, cadmium, vermilion, and ivory black for the local tone. In the shadows add raw umber and burnt Sienna. For the stems use the same colors, but add raw umber to the local tone, and use more burnt Sienna in shading. It is better to use small, flat-pointed sable brushes for the stems (say Nos. 5 to 9), as these require fine lines and careful work.

TO PAINT THE STUDY IN WATER-COLOR.—If transparent colors are required, no white should be used. The paper necessary for this work is the best quality of thick water-color paper, made by Whatman, known as double elephant. The same colors already given for painting in oil may be found in the best moist water-colors either in tubes or pans. With the few following exceptions, the same list of colors may be used: Replace the bone brown of oil colors with sepia in water-colors. Use lamp-black in water-colors for ivory black in oils, and substitute rose madder in water-color for madder lake in oils; also replace the permanent blue of oils with cobalt in water-colors. Use large round brushes with fine points and plenty of water for washing in the general tones.

THE HOLLY AND MISTLETOE.

THE graceful design which forms the frontispiece of the present issue may be used for painting in oil, water-color, "dye," and tapestry painting, as well as mineral colors. The lines of the composition are simple, though large in treatment, so that the subject may be easily adapted to decorative purposes. If a background is required for oil or water-color, etc., a tone of light warm blue gray would be very appropriate; for decorative purposes, a background of pure gold would be admissible.

TO PAINT THE DESIGN IN OIL COLORS.—Begin by carefully drawing or transferring the outlines of the leaves, berries, and stems. Use a finely-pointed stick of charcoal in drawing on canvas, and paint the background in first. For this use raw umber, white, yellow ochre, permanent blue, madder lake, and ivory black, adding burnt Sienna in the deeper parts, where, of course, also, less white and yellow ochre are admitted. The holly berries are a brilliant deep red, which is very difficult to paint in the ordinary way. We must therefore endeavor to obtain this beautiful color by glazing.

Glazing is an old-fashioned manner of painting, which is only resorted to when nothing else will serve its purpose. The process in this case is as follows: First, paint the red berries in a flat tone made with light red, madder lake, white, and a little ivory black, adding burnt Sienna in the shadows. Paint heavily, using a little siccatis de Courtray, if necessary, to dry the colors. Add five drops of French poppy oil to one drop of siccatis always before mixing with the paint, and you will find it will dry very quickly. When the berries are thus laid in or painted, with due regard to light and shade, do not attempt to finish them at once, but proceed to the leaves while the paint is drying. The leaves are a dark rich green, gray in quality, though warmer in the shadows. To paint these leaves use Antwerp blue, white, light cadmium, madder lake, and ivory black for the local tone. In the shadows add burnt Sienna and raw umber.

To finish painting the rich red berries, first ascertain that the underpainting is hard dry; then oil out the whole surface of the berries. Use for this a stiff short flat bristle brush, and into it rub in well some pure French poppy oil. While the oil is still moist, the process of glazing is completed by adding a coating of pure madder lake well mixed with a little French poppy oil. This latter should be well rubbed in with the fingers also if necessary. The glazing of madder lake over the underpainting will give the deep rich red color we desire. While the paint is still dry, paint in brilliant touches of high light made with white, a little yellow ochre, and vermilion. The shadows must also be deepened with ivory black, a little permanent blue, and burnt Sienna.

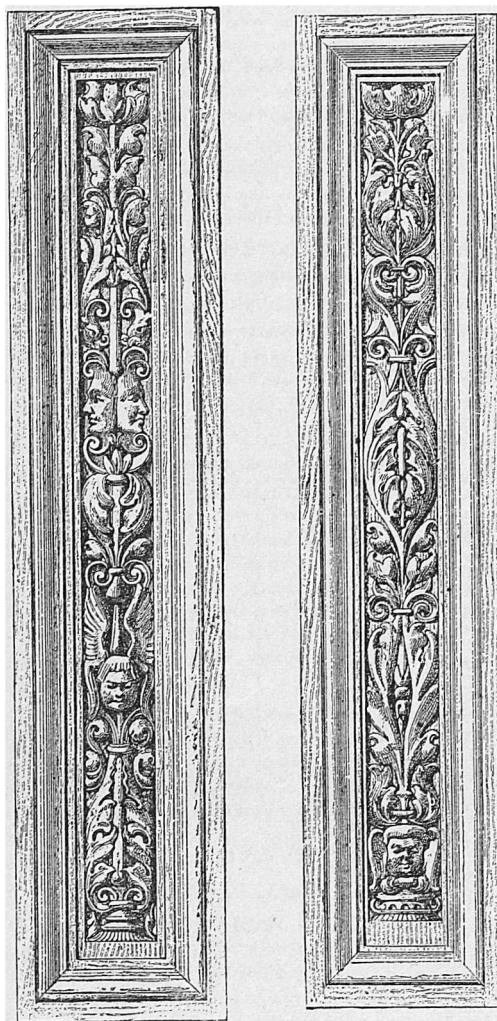
The little branches of small berries with smooth narrow oval leaves poised at the top of the holly wreath represent the much-sought-for mistletoe, which is very much used in connection with the holly for decorative purposes. The berries of the mistletoe are a pale greenish yellow, having the texture of wax; while the leaves are a light yellowish green qualified by gray. As a whole, the mistletoe presents a charming contrast of color combined with the holly.

To paint the berries of the mistletoe, use cadmium, raw umber, white, a little cobalt or permanent blue, madder lake, and a very little ivory black. In the shadows add burnt Sienna. Paint the green leaves with the colors given for the holly leaves, but add more cadmium and raw umber, and also substitute vermilion in the local tone in place of madder lake.

This graceful design may be applied to the decoration of a music book, portfolio, sofa-cushion, and in reduced size will be found applicable to many small articles, such as sachets, blotters, etc. Special directions for painting the design in water-colors or china painting will be published on application.

THE CLASSICAL FIGURE—"HERO."

PLATE 642 is a classical figure by Ellen Welby, companions to which—"Psyche" and "Pandora"—were published in the July and August numbers. These figures, if used for needlework, are very successful done, in outline only, on cream canvas or satin, or satin sheeting the full size of the drawing. They may be worked either with crewels or silk of a golden brown, and the panel when finished can be mounted on plush of the same brown, leaving a broad margin. The same treatment would look well in olive green, with mounting on olive green plush, or in a rich crimson or Indian red, mounted on a deeper tint. If treated more elaborately, the faces and flesh should be worked perfectly flat, the stitches all one way, and with no attempt at rounding. For glass,



OLD NUREMBERG CARVED PANELS FOR A KNEIPE HALLE.

(PUBLISHED FOR "GAMBRINUS," CHICAGO.)

outline and shade in brown, using for part of the drapery and the ornament yellow stain. For tiles, paint and outline in blue or red monochrome. The series will consist of six figures.

TREATMENT OF THE FISH PLATE.

IN executing this design (Supplement Plate 615), paint the feathery weed in carmine No. 1, with deeper touches of the same color, and brown 108 or 17, and the coral-like weed in grass green shaded with brown green. Make the foreground gray, with bluish shadows and grass-green touches to suggest moss here and there, as indicated in the drawing. The distant rocks are to be very faintly suggested. Fish, silvery gray, with blue gray shadings on the backs. Crab, brown green shaded with the same color and a little black green; tips of claws, carnation No. 1. Turquoise blue is the tint suggested for this plate. If the entire plate is tinted, scratch out the water lines. If untinted, put them in with turquoise blue.

THE BACCARAT VASE.

THE design given in Supplement Plate 616—"Wild Orange Lily"—is for a Baccarat vase in ivory white ware. Make the outside of the petals orange yellow, inclining to green toward the centre and base (add apple green); spot and shade with brown green. Inside of petals, orange red lighter near the base, spotted

with dark red. For shading, spotting, and outlining use violet of iron. In some of the flowers the outside of the petal is edged with red. Buds, greenish yellow; leaves, medium green (add apple green to brown green); shade and outline with brown green. Stalks, upper part rather light green, sometimes brown below. Stamens, yellow brown with red tips; anthers, dark brown; pistil, light green. The vase form illustrated is thirteen inches high, with cover four inches across. The decoration of the cover is an inverted lily. In applying the design it will be necessary to spread the flowers and perhaps slightly lengthen the stalks. The vase may be tinted with celadon, or Chinese yellow may be left white or clouded with gold. A gold outline can also be used if desired. The design can easily be adapted to other forms.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

ADVICE TO A WOULD-BE ILLUSTRATOR.

SIR: What is the prospect for a young man who wishes to make newspaper illustration his profession, shows considerable talent, and has a place at present on a paper, illustrating, but has never had any instruction, and sees no immediate prospect of being able to obtain any? This is my case. If absolutely necessary I could stop work and attend some art school. Can I hope to become proficient in this career without spending a large sum of money for instruction? Or is there some special branch of study which I could pursue which would aid me? I don't think the work I do at present requires much skill. Everything I do is accepted by the paper and printed. My work is done in India ink on cardboard.

INTERESTED READER, Springfield, Mass.

In order to become proficient in illustration, it is necessary to have a thorough knowledge of drawing, and considerable practice in drawing from life. Such studies are always made in charcoal. A good text-book teaching the modern methods of drawing from the cast and from life would help you very much, and you could practice at home drawing from the cast, occasionally sending your drawings for criticism to The Art Amateur, which charges \$3 for criticism of a drawing and \$5 for a painting, with a personal letter of instruction. A book which will teach you the modern methods is "Charcoal and Crayon Drawing," by Frank Fowler (Cassell & Co., publishers). This is accompanied by plates showing the manner of working. In this way you can train yourself without a teacher and prepare yourself to finish, with a few practical lessons from a good master. When you have once learned to draw from life, you can easily acquire the proper handling of pen and ink or any other medium. For illustrating, your preliminary sketches and compositions are most easily made with charcoal or pencil, and then carried out afterward with pen and ink or washes.

THE CARE OF PAINT-BRUSHES.

T. M. P., San Francisco.—To clean bristle brushes, use common soft brown soap and warm water, if possible; wipe the thickest paint off first with an old cotton rag and then rub the brushes well over with soap. Then, holding the handles upright in the right hand, scrub the brushes round and round in the palm of the left until the paint is well loosened. Dip the brushes in the water occasionally and rub on more soap until they are thoroughly cleaned. Squeeze the brushes through the fingers, to be sure the paint is well out of them. Rinse them in clear water and put near the fire to dry. Keep your brushes where they will be free from dust. Sable brushes are cleaned in the same way, but should not be scrubbed so hard against the hand as the bristles. Before drying, always press the sable hairs to a point with the fingers, so that they will keep their pointed shape.

DIFFICULT REPOUSSE WORK.

REPOUSSE, Buffalo.—The hammering out certainly does seem almost an impossibility on the narrow neck of such a vase as you describe. Sometimes the effect is produced by stamping two halves of the piece in machinery made on purpose before they are joined. But for the best class of work, especially if executed in silver, like the one you speak of, the decoration is done in a legitimate way, by means of a tool called a "spring hammer," or "snarling-iron," which is generally about eighteen inches long, but varies according to the size of the piece to be decorated. One end of this turns up at right angles and ends in a knob, while the other turns down and terminates in a broad piece, which is firmly held in a vise. The end first described is inserted into the vase and brought into contact with the inner surface, where a lump has to be raised, and a blow is struck with a hammer on the rod near the part secured to the vise; it is the concussion of this blow which causes the metal to rise at the other end of the tool. When a series of lumps has been in this manner raised from the inside of the piece, forming a rough sketch of the ornament, a cement composed chiefly of hot pitch is poured in, and on cooling fills the vase with a solid compound, which nevertheless is slightly elastic, and allows the chaser to finish the decoration of the piece with small punches, such as you use for your ordinary flat hammered work.

PAINTING CUPIDS ON CHINA.

H., Paterson, N. J.—The cupids by Boucher in the November number may be painted on china; but you would do better to try your hand on the simpler model which we give this month. Begin by transferring the drawing to the china, and then sketch in with flesh No. 1 the lines of the face and the fingers and toes. When this is dry, mark in the reflected lights with yellow brown mixed with ivory yellow. Then lay in the local tint of flesh-color, and by dabbling, even the two colors placed side by side, blending them one into the other. Let this dry; then heighten by half a tone the extremities of the hands, feet, knees, etc. Sketch in the hair and accessories, the clouds and background, while the local tint is drying. When the first painting has lost nearly all its moisture, return to it; work the shadows by stippling some brown No. 17 mixed with sepia, yellow ochre, light gray, and a touch of blue green for the transparent parts. Where the flesh is brown the reflected lights are made with yellow ochre throughout, and the scale of browns is more used. A little violet of iron warms up the shadows and approaches nearer to Vandyck brown in oils.

CHINA PAINTING QUERIES ANSWERED.

H. T., Minneapolis.—In painting wild roses, use for the outside of the petals a thin wash of carmine No. 2; for the face of the flower a deeper wash of the same color; for the centre of the flower, silver yellow with orange yellow, and sepia dots, centre dot carmine; for the under side of the leaves, light yellow green (yellow, apple green, and brown green); for upper side of the leaves, darker green (yellow, emerald green, brown green); for the stems, brown. For the background use celadon. Outline distinctly.

S. I. J., Jamestown, N. Y.—(1) The buttercups in Kappa's wild flower designs for dessert-plates should be outlined distinctly and painted in flat colors. Make the centre of the flower and the outside of the petals silver yellow, and the face of the petals orange yellow; centre dot of flower, green; leaves, dull green (emerald green and a little apple green and brown green); stems, lighter green. For the background add flux to brown green. (2) The clover design is treated in the same way. For the flowers use a thin wash of purple No. 2, or, if preferred, mix carmine No. 1 with ultramarine blue, being careful not to use too much carmine. For the stems, buds, and leaves use a rather light green (apple green and brown green mixed). When this is dry go over the dark portion of the leaves, as indicated in the

design, with a second wash of darker green (apple green, brown green, and emerald green). For background use mixing yellow. Outline all the details.

P., Quebec.—For landscape painting the following is a full palette (Lacroix): Sky blue, light sky blue, dark blue, Victoria blue, brown No. 3, bitumen, brown No. 4 or 17, light brown, dark brown, yellow brown, brown M. or 108, deep red brown, sepia, light carmine A., carmine No. 2, flux, light gray No. 1, gray No. 2, neutral gray, platinum gray, russet or warm gray, silver yellow, ivory yellow (47 of Sèvres), yellow M. for mixing (41 of Sèvres), orange yellow, uranium yellow, yellow ochre, deep ochre, capucine red, lake red, orange red, grass green No. 5, brown green No. 6, dark green No. 7, green No. 36 T., deep blue green, chrome green 3 B., deep chrome green, emerald green, apple green, deep green, sap green, violet of iron.

SUNDRY QUERIES ANSWERED.

HANSON, Boston.—Mahogany, oak and cherry all get their best color by age. The effects of age are simulated in each by chemical action. Oak is darkened by lime water or by aqua ammonia. Lime water also darkens mahogany and cherry.

JULIA.—The scraps of silk to be woven into curtains should be cut in long, narrow strips about an inch wide and sewed together. They may be woven with a strong linen thread of any color for warp, or one of worsted, if preferred. The linen is more durable.

T. M. P., San Francisco.—The paper generally used for wash drawings, such as you describe, is a good quality of French or English water-color paper with very little roughness in the texture. This is mounted on card-board when finished. Many artists use plain smooth card-board also in making wash-drawings of Chinese white and lamp black for illustrations.

T. M. P., San Francisco.—(1) Hardy-Alan, 36 rue de Cherche-Midi, Paris, makes excellent colors and brushes of every kind. You can also procure there all kinds of lay-figures, from the cheapest up to the most expensive.

SUBSCRIBER, Topeka, Kan.—"Old blue" would be a good color for your book-case curtain.

D., Ohio.—Tapestry colors can be used for stencilling on thin materials, but we should not advise you to try and wash them. There is a French patent process for making tapestry colors permanent, but we believe it is not known in this country.

READER, Trenton, N. J.—If you cannot buy the velvet frame of the required size for your plaque, you can make one yourself without much trouble. Get a turned wooden frame from a carpenter, and stretch over it the velvet, cutting the centre so as to leave an ample margin; fasten this tightly with furniture tacks on the back, taking care not to pull it away, and then glue the back, keeping the tacks in until the glue has thoroughly dried.

S. F., New Rochelle.—One way to apply oil paints to silk or satin with the assurance so that they will not spread beyond the edge of the pattern, is to outline with varnish.

B. T., Newark, N. J.—The original color of ivory may be restored by exposing the object, under glass, to the sun.

READER, Brooklyn.—Home painting of small articles of furniture seldom looks as well as if it were done by a trained artisan, principally because the amateur seldom takes pains to prepare the surface, as it should be prepared, by rubbing it to a glassy smoothness with sand-paper and brown paper. While house paint, such as is put up in small cans, would do, the best results are to be had by using the artists' colors in tubes.

F. J., Elmira, N. Y.—Color the white marble mantel-piece a brownish green, mixing a little bronze powder with the paint, which should be oil color thinned with turpentine. Paint with a large brush. When the color is nearly dry, a little of the bronze powder rubbed on to the projecting portions of the marble will relieve the monotony of the surface. Be sure and mix enough paint in the first instance, as you may not be able to match the shade exactly in mixing more.

J., Baltimore.—We think you are mistaken. Sir Joshua Reynolds, for instance, though of low stature, painted standing. In fact, he is said to have brought standing at the easel into fashion in England. Vandyck, who was also short, painted standing. So did Velasquez.

B., Roselle, N. J.—Before the colors get quite hard one or two drops of pure glycerine dropped in the pan and mixed up with the point of a knife with the color will be all that is necessary. If the Chinese white or water-color have become quite hard, then take it out of the pan or bottle, place in a glass muller, and beat it up quite fine and smooth with a few drops of glycerine and water, and replace in the pan or bottle. The glycerine does not injure the paints or render them greasy.

COLORS AND HINTS FOR FIGURE-PAINTING.

THE following instructive table of oil, water, and mineral colors for use in figure-painting, prepared for The Art Amateur by Camille Piton, as a general guide for beginners, is re-printed at the urgent request of many correspondents. We add the Hancock and Dresden water-color equivalents of the Lacroix mineral colors for china-painting.

	OIL-PAINTING.	WATER-COLOR PAINTING.	CHINA-PAINTING.		
			Lacroix.	Hancock.	Dresden.
Palettes for Figure-Painting.	White. Naples yellow. Yellow ochre. Light red. Venetian red. Indian red. Raw umber. Raw Sienna. Burnt Sienna. Vermilion. Rose madder. Vandyck brown. Ivory black. Cobalt. Ultramarine. Lake.	Indian yellow. Venetian red. Indian red. Vermilion. Pink madder. Brown madder. Cobalt blue. Sepia. Vandyck brown. Yellow ochre. Lake.	Carnation No. 1. Carnation No. 2. Ivory yellow. Yellow for mixing. Brown No. 108. Brown bitume. Yellow brown. Yellow ochre. Iron violet. Gray No. 1. Warm gray. Greenish blue. Black.	Salmon No. 1. Salmon No. 2. Light yellow. Persian yellow. Chestnut. Vandyck brown. German. Orange. Chocolate brown. Mix. Mix. Mix. Black.	Pompadour red. Flesh red. Ivory yellow. Albert yellow. Chestnut brown. Chocolate brown. Yellow brown. Yellow brown, or egg yellow. Finishing brown. Gray for flowers. Gray for flesh. Brunswick black.
Lips.	Vermilion. Rose madder. Lake. Light red.	Vermilion. Pink madder.	Carnation No. 1. Carnation No. 2. Grays. Iron violet.	Salmon No. 1. Salmon No. 2. Mix. Chocolate brown.	Pompadour red. Flesh red. Gray for flesh. Finishing brown.
Strong Touches about Mouth, Nostrils, and Eyes.	Lake. Burnt Sienna. Vandyck brown.	Indian red. Cobalt. Indian yellow.	Iron violet. Brown. Blue.	Chocolate brown. Golden brown. Deep blue.	Finishing brown. Dark brown. Dark blue.
General Flesh Colors.	White. Naples yellow. Vermilion. Light red.	Indian yellow. Venetian red.	Ivory yellow. Carnation No. 1. Carnation No. 2.	Light yellow. Salmon No. 1. Salmon No. 2.	Ivory yellow. Pompadour red. Flesh red.
General Shadow Tints.	Indian red. Raw umber. Black.	Sepia. Brown madder. Pink madder. Indian red, lowered with cobalt.	Browns. Bitume. Yellow brown. Brown No. 108.	Browns. Vandyck brown. German brown. Chestnut.	Chocolate. Yellow brown. Chestnut.
Hair, { Brown, Blonde, Black,	Umbers. Sienna. Vandyck brown.	Vandyck brown. Sepia.	Browns. Sepia.	Brunswick brown.	Sepia.
	White. Naples yellow. Raw umber. Burnt Sienna.	Yellow ochre. Indian yellow. Venetian red. Sepia.	Ivory yellow. Yellow brown. Brown No. 108. Brown bitume. Sepia.	Light yellow. German brown. Chestnut. Vandyck brown. Brunswick brown.	Ivory yellow. Yellow brown. Chestnut. Chocolate. Sepia.
	Black. Umber. Naples yellow.	Sepia. Lake. Indigo.	Sepia. Black.	Brunswick brown. Black.	Sepia. Brunswick black.
Eyes, { Blue, Brown, Gray,	Ultramarine. Grays. White.	Cobalt. Sepia.	Sky blue. Blue green. Gray.	Azure. Blue green. Mix.	Air blue. Blue, green, dark gray for flowers.
	Umber. Black. Light red. White.	Vandyck brown. Sepia.	Yellow brown. Brown bitume. Sepia.	German brown. Vandyck brown. Brunswick brown.	Yellow brown. Chocolate. Sepia.
	Cobalt. Light red. Gray. White.	Cobalt. Sepia.	Gray. Black.	Mix. Black.	Gray for flowers. Brunswick black.

The nearest equivalents are given, but they are not identically the same. The Hancock colors have no proper flesh tints or grays; these are produced by mixing other colors as experience may prove to be best for the purpose required.

The following are Mr. Piton's general rules for figure-painting:

1. The drawing must be as perfect as possible, with the shadows and half-tints fully indicated.
2. All the shadows of flesh must have gray edges.
3. The darkest parts of shadows are near their edges, the middle being lighted by reflected light.
4. Strong shadows of flesh always incline to red.
5. Put gray tints between the hair and the flesh, 'louis' tints on the temples, and greenish tints over the sockets of the eyes.
6. The colors should always be bright and pure, especially in water-color and china-painting; do not mix too many colors at a time; the simpler the painting, the better the effect.

MRS. J. M. W., Evart, Mich.—Mr. Leonard Ochtman, (153 Fourth Avenue), a clever landscape artist, takes private pupils in his studio.

H. H. P., Halifax, N. S.—Academy board is so called from being the material on which most of the studies made at the Royal Academy in London are painted. It is a thin mill-board, prepared in the same manner and adapted to the same uses as oil sketching-paper, which is made of drawing-paper, covered with two or three thin coats of oil-color, so as to furnish a ground similar to that of prepared canvas. Academy board is stiffer than this prepared paper, and does not require to be fastened to a drawing-board. The usual size is about 24 x 18 inches.

FIXING PASTELS BY STEAM.

ASTRA, Newark, N. J.—We give you the directions as they are given to us; but we disclaim distinctly all responsibility for the result of the experiment. "To fix by steam, a tin vessel, with a tight-fitting lid, is necessary. From the side of this vessel, near to the lid, projects a pipe five or six inches long, having a small rose head, perforated with numerous small holes, after the manner of the common garden watering-pot. Into this vessel are put two ounces of spirits of wine and two drams of powdered sugar candy. While this compound is boiling, the steam, which issues from the rose head of the pipe, must be directed to the back of the picture, until the paper and the colors are perfectly saturated. The colors then become fixed."

TINTING A HARD-FINISHED WALL.

SIR: A thrifty young housekeeper has a large white-walled room, which the landlord refuses to paper. Would The Art Amateur kindly suggest a method by which she could tint the walls some delicate shade herself? MISS B., Washington.

The walls may be tinted by a cheap-colored wash resembling whitewash, and prepared somewhat in the same way, with the addition of a little paint the desired color. This is a sort of kalsomine, and may be obtained from any paint shop. In ordering, it will be necessary to give the exact color desired. We cannot say that the method will be cheaper than paper, but it may be made more artistic, if well managed, and can be more easily applied without the aid of workmen.

WORKING OVER A PAINTED CANVAS.

SIR: I have painted a landscape on a canvas on which the beginning of a study of red velvet had been made. The result is that the red comes through the painting, although it has been painted out three times. Can you tell me of any color or preparation which will kill or neutralize the red?

C. E. O. C., New York.

Your only remedy is to repaint very thickly the parts where the red undertones show through. It would have been much better before painting your landscape to have covered the painting of red drapery with a heavy coating of warm light gray. This preparation should have been allowed to dry thoroughly, and ought then to have been scraped down with moist sandpaper or a sharp palette knife. This makes a very good foundation for repainting, without any danger of cracking or the under color showing through.

THE "EBONIZING" PROCESS.

INQUIRER, Chicago.—First wet the object all over with a solution of logwood and copperas (sulphate of iron) boiled together and laid on hot. Use a few cents' worth of logwood and half as many cents' worth of copperas to the quart of water. When the object is dry, wet it all over again with a mixture of vinegar and steel filings: two ounces of steel filings dissolved in half a pint of vinegar. When once more it is dry, sandpaper it down with fine paper until it is quite smooth. Then oil and fill in with powdered drop black mixed in the filler. Proceed to body up, using a little drop black in your polish. Work to be ebonized should have a good level body of polish. Should the body become rough or uneven, use a little powdered pumice-stone, tied up in a piece of rag. Dust your work lightly over with it. When bodied up let your work stand for twelve hours, then body up again with white polish. If the job is to be given a bright polish finish off with spirits; if dull, rub down with powdered pumice-stone and a felt rubber until sufficiently dull, then dust off with a clean rag. This is an English recipe sent us by a subscriber, who says that he has personally tested it with much success.

BUREAU OF ART CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings, and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors, and pastel. Old and new paintings and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

SCALE OF CHARGES:

Price for criticism of single drawings.....	\$3.00
For each additional one in the same lot.....	1.00
Price for criticism of single painting (either oil or water-colors).....	4.00
Each additional painting in the same lot.....	1.00

N. B.—No more than six paintings are to be sent at one time.

All risks must be assumed and all transportation charges must be paid by the senders.

Drawings and unmounted paintings may be sent by mail, rolled on a cylinder.

All fees must be paid in advance.

More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing a stamp should be enclosed.

SOME ETCHING QUERIES ANSWERED.

F. J., Erie, Pa.—The following will make a simple etching ground: Asphaltum, three parts; Burgundy pitch, two parts, and white wax one and a half parts. A pot of glazed earthenware is to be used over a slow fire. The asphaltum must be powdered and melted first, and the other ingredients being added as soon as it is in a state of fusion are thoroughly mixed with it by being stirred with a glass rod; the whole is then poured into warm water and kneaded into balls. Care must be taken to prevent its burning while on the fire by using a slow degree of heat. In winter rather more wax should be used so as to make the ground somewhat softer.

T., Cleveland.—It is impossible to prevent the lines getting filled up with the etching ground if they are very shallow. In such a case you must have recourse to re-etching, i.e., adding fresh sets of lines after the plate has been bitten in and the first etching ground has been cleaned off. A fresh ground has to be laid.

PAINTED ZINC CHURCH DECORATIONS.

HOLLY, Cambridge, Mass.—For permanent church decoration zinc is generally used for the groundwork, either for texts over the doorways and archways, or to make devices. It is sold in sheets, but can be cut to any size and shape, and fastened to the walls, when finished, with specially prepared zinc nails. Before receiving the letters or devices the zinc is primed with three coats of oil paints such as are used in house-painting. To prime, grind up red lead and mix it with linseed oil and turpentine in the proportions of two parts oil to one of turpentine. Add some patent driers, and lay the mixture on the zinc with a large painters' brush. When the coat is dry, rub it down with glass paper, and put on a second made like the first. Rub down, and apply a third coat; mix this with white lead and the powder color that will make the desired background tint together with equal

proportions of turpentine and oil and some patent driers. For a stone-colored background add black to the white lead; for a gray, indigo and lake; for flesh and cream-colors, umber or vermilion. Rub the last coat quite smooth, and then trace upon it the outlines of the design. This, for a text, will consist of borders and letters; the letters should be quite plain ones, and the borders very distinct. When only painting small pieces of zinc, the ordinary tube oil colors, mixed with best jappanners' gold size, can be used, but these are too expensive for large undertakings. Paint with bright colors, such as scarlet lake, cobalt, bright green, black, and Prussian blue, and make all the letters in one word of the same color. Put on two coats of color, and when the second one is dry outline every part of the work with a narrow black line, except where black is used already, which must be thrown up with a narrow gilded line. All gilding work in with best gold leaf, no composition being sufficiently durable. Gild with gilders' size, and in the ordinary manner, and do it over large spaces before the letters are painted, and after they are traced. Leave the paint to dry for ten days or a fortnight and then varnish. Equal parts of chloride of copper, chloride of ammonia, and commercial hydrochloric acid, mixed with a quantity of water, will produce a gray ground upon zinc if there is not time to paint it in the usual way. This mixture is black when first applied and turns gray.

GLAZING AND SCUMBLING IN OILS.

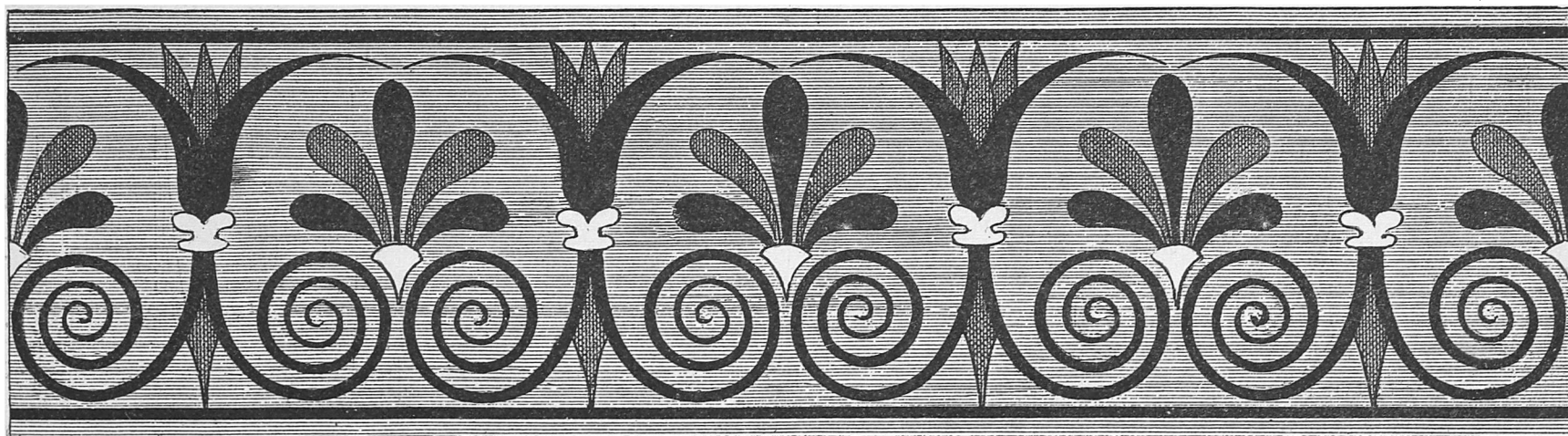
E. J., Linden, N. J.—The object of glazing is to strengthen shadows and to give warmth or coldness to their hue; to subdue lights that are too obtrusive, and to add to the color and tone of those lacking force and richness. Glazing has nothing to do with "gloss." A glaze is a thin transparent film of color, laid over another color (after the latter is quite dry) to modify the tone. The process is effected by diluting the proper transparent colors with megilp or other suitable vehicle. The glaze should usually be darker than the ground color upon which it is to be laid. (2) Scumbling is the opposite process to that of glazing. It is done by passing lightly over the work with an opaque tint, generally produced by mixing white with the principal color employed. It is used to modify certain effects, by rendering the portion to which it is applied cooler, grayer, and in fact less defined than before, and to give air and distance to objects that seemed too near. Scumbling corrects a tendency to muddiness or dirtiness of color, and may be used to modify hardness or over-distinctness of detail. Until you have had a good deal of experience, you should not attempt to scumble over shadows; for in doing so you are pretty sure to destroy their transparency.

TREATMENT OF JACQUEMINOT ROSES.

T. S. S., Baltimore.—In water-colors the deep red of the rose is painted with vermilion and carmine mixed; half tints with crimson lake, raw umber, and a little carmine; outside of the petals with crimson lake; deep shades with carmine and bone brown, or sepia, or a little black with the carmine; high lights with rose carthame and vermilion. In mineral colors the high lights are painted with rose pompadour, the deep red with rouge laqueux, shaded with purple No. 2, and gray noir mixed. The colors of this rose cannot be obtained with one firing. Use the same colors in painting the second time, taking the greatest care not to paint the colors too thick, or they will chip off. If the rose pompadour fires the first time much too light add a little rouge laqueux for the second firing.

WAXING A FLOOR.

S. J., Lansingburgh, N. Y.—It is "feasible" for you to wax your floor yourself, if you will observe carefully the following directions: Take a pound of the best beeswax, cut it up into very small pieces, and let it thoroughly dissolve in three pints of turpentine, stirring occasionally if necessary. The mixture should be only a trifle thicker than the clear turpentine. Apply it with a rag to the surface of the floor, which should be smooth and perfectly clean. This is the difficult part of the work, for, if you put on either too much or too little, a good polish will be impossible. The right amount varies, less being required for a hard, close-grained wood, and more if the wood is soft or open-grained. Even professional "waxers" are sometimes obliged to experiment, and novices should always try a square foot or two first. Put on what you think will be enough, and leave the place untouched and unstepped on for twenty-four hours or longer if needful. When it is thoroughly dry, rub it with a hard brush.



PAINTED BAND FROM THE NECK OF AN ANCIENT GREEK VASE. (THE TONE OF THE ORIGINAL IS CLOSELY FOLLOWED.)